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COMIC SHOP NEWS

SUPERMAN

Jurgens & Giffen: The Latest Sons of Krypton

The news that *George Pérez* was leaving ***Superman*** after the sixth issue saddened legions of readers, but the bad news was accompanied by a pleasant surprise: *Dan Jurgens,* who helped to redefine the Man of Steel in the 1990s, is returning to chronicle the adventures of Superman in 2012—and he's joined by co-writer *Keith Giffen!*

Jurgens, who has been busy since the New 52 launch (he's writing ***Justice League International*** and illustrating ***Green Arrow*** currently), explained how he and Giffen (co-writer and artist of the New 52's Kirby-esque ***OMAC*** series) landed the assignment. "George, who we were already working with on ***Green Arrow***, had decided to leave ***Superman***. At that point, Matt Idelson approached us and asked if we'd like to take the book. We all started talking, along with *Bob Harras* and *Dan DiDio*, and after making sure we'd all be going in the same direction, decided to go for it."

"Nobody was more surprised than I when DC called and asked us to take on ***Superman***!" Giffen added.

What led to Pérez's decision to say farewell to ***Superman***? "I miss drawing," he explained. "I can't see myself staying on as a writer, because I want to draw. That's why I really wasn't enjoying the writing as much as I would have hoped. I was asked to do ***Superman*** based on stuff that I had done before; however, since it was a total relaunch, I didn't recognize the character and feel as close to him as I had hoped I would, because it didn't seem like *my* Superman.

"But most importantly, I have to get back to drawing—*real* drawing, full artwork, not just layouts... Ultimately, I'm not a writer, I'm an artist. I enjoy drawing; the politics of writing, however, are not for me. I get so personally involved that it bothers me to have to change things—and writers are *constantly* having to change things! I decided that I'd rather someone else go through that, and let me draw it instead."

How do Jurgens and Giffen feel about the new Superman—is this their Superman... and if not, how are they making it their Superman? It will be our ***Superman*** soon enough,"Giffen said, "always keeping in mind that we're the current caretakers of the character. That said, don't expect us to go too radical. I'd say... just radical enough. Good characters grow out of good stories, so good stories becomes the order of the day. If you read ***Superman*** and, on finishing the book, realize you've just had fun, then we've done our job."

"Having written ***Superman*** before, it shouldn't be *my* Superman," Jurgens said, "at least not in the way it was when I left. There should be differences in what I do now and what I did previously.

"That having been said, I think there have been and always will be intrinsic elements that make a good Superman story. You can change the elements around Clark/Superman, you can alter the supporting cast and threats—but the core of who Clark is and the way he handles those things is what makes him Superman. I don't think that changes."

There have been numerous changes introduced in the new series— in particular, a different sort of relationship for Clark and Lois, as well as changes in the supporting cast. Will those changes continue? "Definitely. I like the new Lois-Clark dynamic a great deal," Jurgens said. "It allows us to open things up and explore other aspects of Clark and whatever relationships he might have. Plus, I like the idea of making it more of a professional relationship."

"Character growth is a given, so expect developments there," Giffen said. "As for what George has left us with—which is more than I think he realizes—we plan to build on that."

In the pages of ***Action Comics***, *Grant Morrison* is reviving some aspects of the Golden Age Superman; do Jurgens and Giffen have any plans to revisit any aspects, events, and/or attitudes from the pre-New-52 Superman in their run? "We're still working through a lot of that," Jurgens said. "I think some of what you've seen in ***Action*** was from a Superman of five years ago—which as you noted, was consistent with his first appearance some 75 years ago."

"My take on the relaunch has always been, keep what works, jettison what doesn't," Giffen continued. "A lot of what defines Superman worked. A good amount didn't. I'm not interested in reinterpreting the past. Onward and upward!"

Does Giffen feel the same way about Superman's adversaries? Does he plan to create all-new adversaries for the Man of Steel, or will he introduce new versions of some of the classic villains? "New, new, *new!*" Giffen exclaimed. "I've already told DC that I'm not going to use an established Superman villain until they order me to. Again, I have *zero* interest in rejiggering the past."

"To start with, I think it's important to start with new adversaries," Jurgens said. "We're pushing hard on that."

Will we see more of Superman's Kryptonian heritage and nature in the Jurgens-Giffen run? "I have always felt that Superman might be Kryptonian, but his roots are actually in Kansas," Jurgens said. "His character is much more the product of Jonathan and Martha Kent and the environment in which he was raised. Anything Kryptonian should feel very alien to him."

"I'm more interested in how his midwestern values conflict with his global responsibilities," Giffen added.

What's the biggest difference in the Superman of the 1990s and the Superman of the New 52 era, as Jurgens sees it? "I think the world and environment Superman now finds himself in, in terms of the DCU, is substantially different. I think it's pretty clear that the inhabitants of the DCU now view Superman with a more skeptical eye. Not *everyone*–but some of them.

"Does that make Superman himself different? I suppose it does. I see him as more reserved and isolated now."

Superman seems to be reclaiming his role as DC's flagship hero; how will Jurgens and Giffen play that up? "***Superman*** *is* DC's flagship title—we just have to remind people why," Giffen said.

Artistically, how does Jurgens envision this New 52 Superman? Aside from the costuming changes, are there other visual differences in the old Superman and the new Superman? "Keith and I just finished a conversation about that, sort of saying that we needed to find a new visual identity for Superman in flight and such," Jurgens said. "At the same time, there's an element of command and integrity that always have to come through in the way Superman carries himself."

Any plans for other New 52 guest stars? "Guest stars?" Giffen asked rhetorically. "Not for a while, I hope. We've got too many new ideas to explore before bringing in a guest star."

"We have a couple of ideas for early guest stars, but only in the way of how Superman is defined," Jurgens said. "One of the things we want to give Superman is a confidant of sorts, and I think we have a great surprise planned for that development... one that really makes a lot of sense."

Since both Jurgens and Giffen are double-threat writer-artists, how does their collaborative process work? "Whew... Here we go!" Giffen said. "Dan and I talk out plot details/nifty ideas on the phone. I write up a script, tweaking as I go along. Dan draws up the script, tweaking as he goes along. I take a second script pass based on Dan's visuals—mostly because Dan's storytelling is so spot on that I can delete word balloons that have been rendered redundant. Sounds complicated, but it works for us."

"When the creative process works best, it should always be difficult to look back on it and see where one thing started and another ended," Jurgens continued somewhat philosophically. "As Keith said, it starts with general discussions where Keith and I throw ideas out right and left. We then begin to hone in on something in terms of a core story idea or character element/development.

"After that, we talk about the specific issue and come up with a broad outline for a 20 page story. Keith then types it up and I take it and start drawing, sort of massaging and altering as I go. I'll write in some dialog ideas or whatever and then it all goes back to Keith.

"The point is that it's on ongoing process that is continually in flux. It's actually something of a throwback method of concocting a story that we desperately need to get back to. Somewhere along the line, we became an industry that worked entirely from full scripts, which neutered artists and removed a lot of visual potential from comics."

Since *Grant Morrison's* ***Action Comics*** will reportedly skip ahead to the present after the first arc, is there any chance of linked storylines involving ***Action*** and ***Superman*** at some point? "Down the road, perhaps," Jurgens said, "but right now we're focusing on the story we're trying to build and I'm sure Grant is doing the same."

"On a side note... I *hate* linked stories that force a reader to buy a book he/she wouldn't if it weren't for the story—which is why the ***OMAC/Frankenstein*** crossover is played out as two different viewpoints of the same event," Giffen said. "Aside from being unfair to loyal readers of a title, it smacks of manipulation and no small amount of disrespect."

Just how *are* the two books coordinated? Do the creators rely on editorial to ensure that everything fits together properly? Is the team for each title doing independent storylines with no idea what's happening in the other title? "We rely on *Matt Idelson* to make sure the books aren't contradictory and are generally telling the stories of the same character, even if they are in different eras," Jurgens said.

Giffen added that they always work from an attitude of "professional respect. I'm not going to invalidate anything of Grant's, and I'm sure he feels the same about us. There are enough ideas out there to share. As for dovetailing... well, that's editorial's row to hoe!"

Just what do Jurgens and Giffen have in the works for their first few arcs? "How much is it worth to you?" Giffen joked. Likewise, Jurgens avoided offering too many specifics, although he did say that "we have some cool developments for Clark, and we start things off with a threat that really mitigates Superman's effectiveness and ability to protect Metropolis. "

Is there any member of Superman's pre-New-52 supporting cast or rogues gallery that Giffen and/or Jurgens would just as soon *not* include in the New 52? "Hell yes!" Giffen said emphatically. "But seeing that's my opinion, naming names would violate that whole professional respect thing. I don't want to be the guy bad mouthing a character that's being used by someone who doesn't feel the same way I do."

"As I said, we really want to push some *new* ideas," Jurgens added. How much of the Superman mythos do they plan to bring back? "Mythos? Isn't that what we're supposed to be establishing?" Giffen replied.

Will we see the Phantom Zone? Will we learn more about pre-destruction life on Krypton? Will Superman have the midwestern ethos instilled in him as he did previously? "No Phantom Zone stories planned at present," Jurgens said, "but as I stated earlier, I think you'll see a Superman/Clark that is the product of his environment and upbringing.

"And, yes, as far as I'm concerned, Superman is *always* the avatar of justice and order in the DCU, though not quite in the way he was before. It had sort of gotten to the point where a group of heroes fought a foe only to have Superman show up and say, 'Oh. He's here. The day is saved!' There was too much of a dependency on him, in a way. These days, Superman has to work a little harder and earn his stripes."

Superman *#7,* the first *Dan Jurgens-Keith Giffen* issue, is scheduled for February release.

by Cliff Biggers

(Note: The cover this week is from a pre-Giffen-and-Jurgens issue of ***Superman****, since at presstime no art was available from their run.)*

Courtesy your friendly neighborhood comics outlet!

COMIC SHOP NEWSARAMA

Produced by *Comic Shop News* in cooperation with *newsarama.com*

Twelve for '12

J. Michael Straczynski & Chris Weston's ***The Twelve,*** the Marvel series that focused on Golden Age era superheroes awakened in the modern era, is returning to comic shops in February 2012 after a *very* prolonged hiatus.

"It's taken a long while, but finally, *finally,* the balance of ***The Twelve*** has been completed and we're ready to ship it all to our long-suffering fans," *Tom Brevoort,* SVP/Executive Editor, said. "We appreciate everybody's patience, and both hope and expect that the conclusion will live up to the wait. And for folks who missed out the first time, we're making it easy to get back on board no matter how much or how little of the previous eight issues you may have already read, though the release of the softcover TPB of the first six issues, and a Marvel Must-Have containing #7 & 8. So you've got no excuse *not* to experience one of the best reviewed, best beloved and long-awaited series Marvel has ever produced as it reaches its ultimate climax."

The Twelve Volume One TP is slated for January release, with ***The Twelve Marvel Must-Have #1*** following in early February. ***The Twelve #s 9 & 10*** are both scheduled for February release, with ***The Twelve #s 11 & 12*** following in March and April—and every issue is written by JMS and illustrated by *Chris Weston,* with no fill-in writers or artists.

(And now that we know that ***The Twelve*** is coming back in '12, we're very glad that they didn't bring back sixteen Golden Age heroes, or else we might have had a much longer wait!...)

CSNsider

•The shakeouts at Marvel continue: just a couple of weeks ago we told you about the cancellation of the incomplete ***All-Winners Squad*** limited series, and now comes news of the cancellation of a series that hadn't even begun. ***Destroyers,*** a five-part Marvel series by *Fred Van Lente & Kyle Hotz* that was announced over the summer as a February 2012 release, has now been taken off the schedule, according to a tweet from Van Lente. The series was to have starred the Thing, She-Hulk, Karkas, A-Bomb, the Beast, and the Golden Age character the Destroyer. Van Lente reports that he has already added a replacement project to his schedule, a series illustrated by an as-yet-unannounced artist he's "long wanted to work with."

•*John Paul Leon* is stepping in as guest artist of ***Animal Man #6,*** which will explore Buddy Baker's brief movie career; series artist *Travel Foreman* will supply the issue's current story elements, while Leon will provide guest art for the "film" itself.

•DC has cancelled orders for the ***Batman Incorporated Volume 1 Deluxe Edition HC;*** the book will be resolicited in December for spring 2012 release.

•Comics historian *Les Daniels,* author of ***Comix: A History of the Comic Book in America, Marvel: Five Fabulous Decades of the World's Greatest Comics,*** and ***DC Comics: Sixty Years of the World's Favorite Comic Book Heroes,*** died of an apparent heart attack in early November. In a time when comic book histories were rare and well-researched histories were almost non-existent, Daniels raised the bar for future comics historians.

•***Marvelman*** creator *Mick Anglo* died on October 31st at the age of 96. Anglo created the character to fill in the gap when Fawcett Comics lost the Captain Marvel-Superman lawsuit and cased publishing; the UK publisher who reprinted those stories needed something similar to Captain Marvel to fill in the publishing gap, and Anglo came up with Marvelman.

•*Mike Mignola* is marking 2012 as the "Year of Monsters," and he's commemorating the occasion by supplying monstrous 1-for-5 variant covers for a different Dark Horse comic each month. "Mike got into the comics business with the simple goal of drawing monsters for a living" Dark Horse managing editor *Scott Allie* said. "Mike celebrates 2012 by pitting his greatest characters against his favorite monsters on these special covers, unrelated to the stories inside." The schedule for the first half of the year includes Mignola variants for ***Lobster Johnson: The Burning Hand #1*** (January); ***BPRD: Hell on Earth—The Long Death #1*** (February); ***BPRD: Hell on Earth—The Pickens County Horror*** (March); ***Lobster Johnson: The Burning Hand #4*** (April); ***BPRD: Hell on Earth—The Transformation of J.H. O'Donnell*** (May); and ***Baltimore: Dr. Leskovar's Remedy #1*** (June).

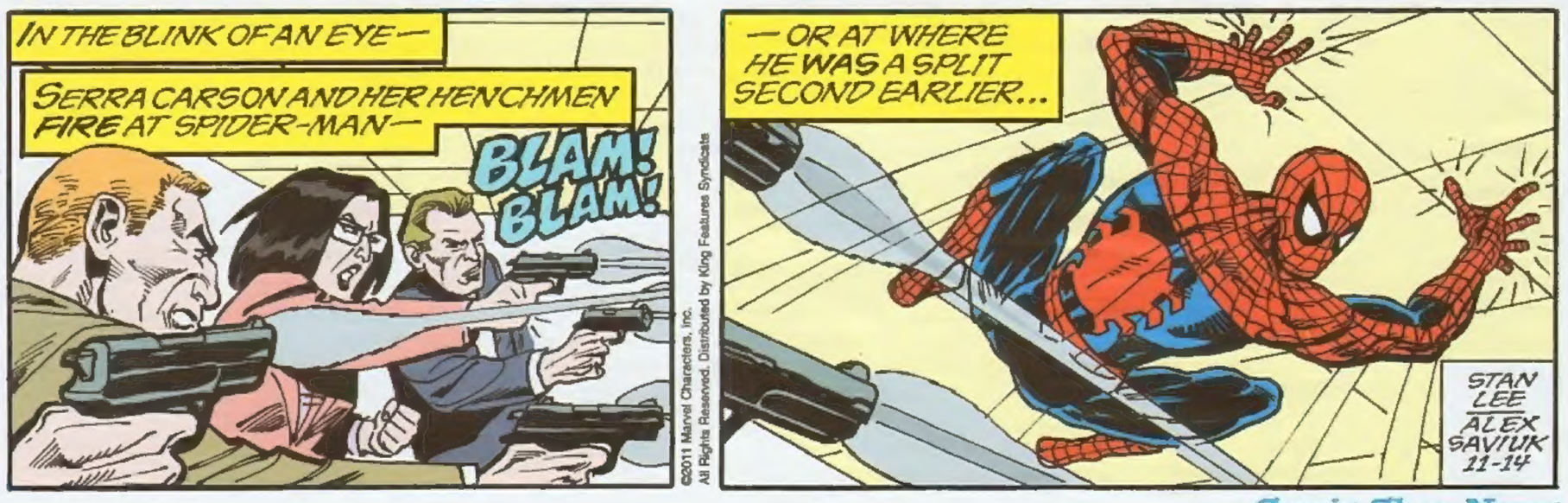
•DC has revealed the feature that will follow the Deadman arc in ***DC Universe Presents.*** Beginning with ***DCU Presents #6,*** *Dan DiDio & Jerry Ordway* will co-write *Challengers of the Unknown,* with Ordway also supplying the art for the series. On their blog site *The Source,* DC says that the story arc "will explore a science-fiction setting with a new take on Challengers of the Unknown, created by the legendary *Jack Kirby."* (This will be the *second* Kirby-related project that DiDio is involved with, since he's also writing the Kirbyesque ***OMAC.)***

•***Action Comics*** is adding eight-page backup stories that relate to the main story of each issue; the first backup, introducing the New 52 Steel, is produced by *Sholly Fisch & Brad Walker.* Fish teams with artist *ChrisCross* for a backup tale spotlighting Ma and Pa Kent in ***Action # 5;*** *ChrisCross* will also illustrate the backup in ***Action #6.*** Walker returns as backup artist for ***Action #7,*** while #8, which concludes the first story arc, will feature a book-length tale by *Grant Morrison & Rags Morales.*

•Com.X's ***Bluespear,*** a oneshot by *Andi Ewington & Cosmo White* that is set in the same universe as the superhero illustrated novella ***45,*** has been rescheduled for January 2012 release.

SPIDER-MAN

BY STAN LEE & ALEX SAVIUK


IN THE BLINK OF AN EYE—
SERRA CARSON AND HER HENCHMEN FIRE AT SPIDER-MAN—
BLAM! BLAM!
—OR AT WHERE HE WAS A SPLIT SECOND EARLIER...
STAN LEE
ALEX SAVIUK
11-14
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COMIC SHOP NEWS
Published weekly since 1987 by Comic Shop News, Inc.
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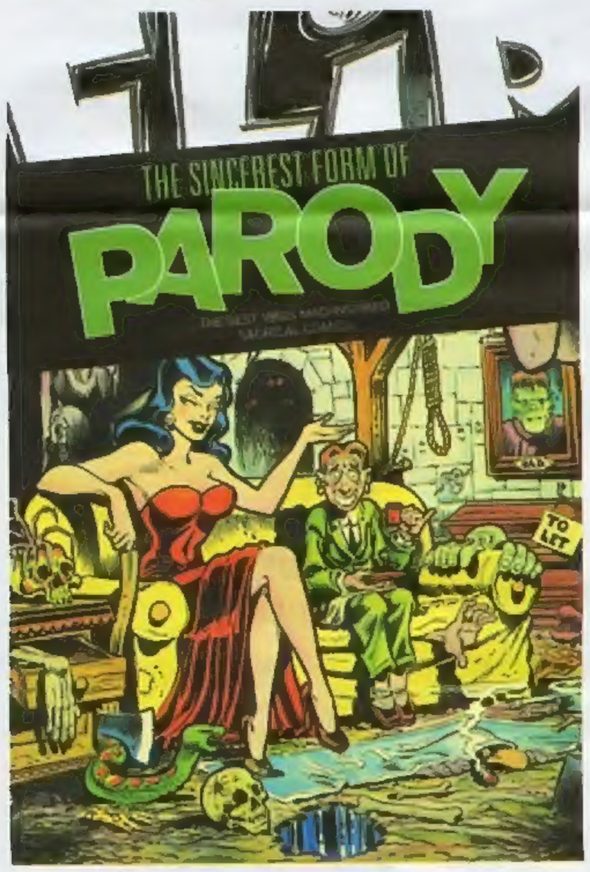
EDITORS
Cliff Biggers
Ward Batty

Editorial Office
2770 Carillon Crossing
Marietta, GA 30066
cliffbig@comicshopnews.com

Business Office
3577-A Chamblee-Tucker Rd. #215
Atlanta, GA 30341
(770) 939-1364
wbatty@csnsider.com

www.csnsider.com
twitter.com/csnsider

•Boom Studios has landed the rights to reprint the 1990's comic ***Steed and Mrs. Peel,*** an original miniseries by *Grant Morrison & Ian Gibson* based on the classic television series ***The Avengers.***

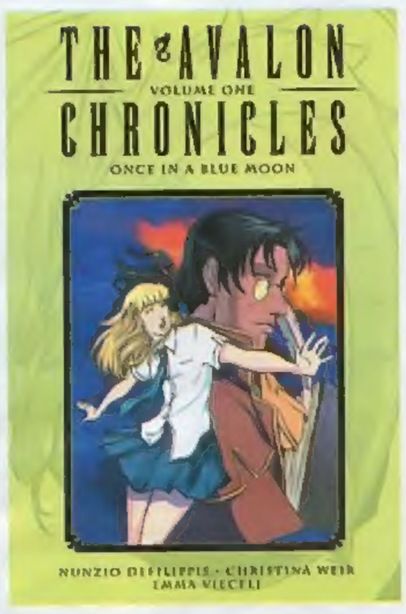


•Fantagraphics looks at the many ***Mad*** imitators of the 1950s in ***The Sincerest Form of Parody: The Best 1950s Mad-Inspired Satirical Comics,*** a 208-page trade paperback edited by *John Benson.* The book will include material by *Jack Davis, Will Elder, Jack Kirby, Dick Ayers, Bill Everett, Al Hartley,* and *Bob Powell,* taken from such all-but-forgotten satirical titles as ***Flip, Whack, Nuts, Unsane,*** and ***Bughouse.*** Look for it in January.

•*Blake Bell* has a third volume of ***The Steve Ditko Archives*** slated for January release from Fantagraphics. This 224-page volume collects classic Ditko stories from ***Tales of the Mysterious Traveler*** and ***This Magazine Is Haunted.***

•*Antony Johnston & Justin Greenwood* kick off a new story arc in ***Wasteland #33*** from Oni Press—and to make the book especially attractive to new readers, Oni is pricing the book at $1. The story, "Houses of the Holy," takes Michael and Abi west through the wasteland, where they find themselves on the wrong side of the devout. Look for it in January.

•Nunzio DeFilippis,Christina Weir, & Emma Viecell transport teenager Aeslin Finn to the fictional world of Avalon in ***The Avalon Chronicles Volume 1,*** an all-ages original graphic novel from Oni Press. Of course, Aeslin knows a lot about Avalon, since her parents used to tell her all about every night as they read the book to her when she was a little girl. Turns out that the world was real, and now she's about to discover how magical she, the book, and Avalon really are! Look for it in January.



The Lone Ranger Rides Again!

After four and a half years and twenty-five issues, *Brett Matthews* and Dynamite Entertainment ended their ***Lone Ranger*** series earlier this year.

Well, maybe "ended" is too strong a word...

This spring and summer, the Lone Ranger was prominently featured in the acclaimed crossover series ***The Lone Ranger: The Death of Zorro.*** And early next year, the Lone Ranger saddles up once again in a new ongoing ***Lone Ranger*** series by *Ande Parks & Esteve Pols.*

As publisher *Nick Barrucci* explained, there was good reason that their first ***Lone Ranger*** series took a while to wrap up—and why that won't be a problem with the new series.. "When we did that series, *Brett Matthews'* main day job was working outside the comics market, so we didn't want to rush him. Brett was doing a brilliant job, and since he asked us not to publish a competing series, we didn't want to go against his request.

"With this series, though, we're working with *Ande Parks,* a veteran comics writer, and he's only taken on work that he can deliver monthly. He knows that Brett's series was fantastic, and Ande's working hard to meet and even exceed that series.

"Ande already has issues in the can, and we also have art in the can by the artist *Esteve Polls.* As you may know, they both worked on ***Lone Ranger: Death of Zorro;*** that came out monthly and this will as well. It *will* be monthly and it *will* be on time, picking up right where Brett's series left off."

As *Ande Parks* explained, this series coordinates quite well with his ***Death of Zorro*** miniseries. "***Death of Zorro*** was written about the end of Zorro's career, which coincided with the beginning of Lone Ranger's career," Parks said. "With a little fudging of the timelines, I was able to set ***Death of Zorro*** in 1870. That is also the date we're using for the beginning of our ***Lone Ranger*** series.

"I dropped one little hint when Lone Ranger first showed up in ***Death of Zorro:*** we revealed that Lone Ranger was still tracking someone remotely connected to the Cavendish gang. That mission got derailed when Lone Ranger learned of Zorro's murder. Hmm… maybe we can get back to that story, now that I mention it!..."

QWWWW!
ONE OF YOU IDIOTS NICKED ME!
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DC COMICS
THE NEW 52

"A VERY INVITING WAY TO REINVEST
IN SOME OF THE MOST FAMILIAR
SUPERHEROES EVER CREATED."

— ENTERTAINMENT WEEKLY

"DC IS ACTUALLY DELIVERING WHAT THEY PROMISED...
THESE BOOKS GIVE YOU EVERYTHING YOU NEED TO KNOW,
RIGHT THERE, IN THE FIRST ISSUE."

— MTV GEEK

"HAS THE ENTIRE COMICS
WORLD BUZZING."

— PUBLISHERS WEEKLY

"THIS IS A BIGGER DEAL
THAN THE DEATH OF SUPERMAN AND
EVERY MAJOR 'CONTINUITY EVENT'
OF THE PAST DECADE
ROLLED INTO ONE."

— FAST COMPANY

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How closely is Parks sticking to the storylines and overall tone set by Matthews' ***Lone Ranger?*** What are the biggest differences in the two? "We are definitely honoring the approach of the Matthews series," Parks said. "I think it would be silly not to; it's a great book that did a wonderful job with Lone Ranger's origin story. The fact that they did a great job covering the roots of the legend frees us up to dig right into new stories.

"Our first issue *does* mirror the origins of Lone Ranger, and each of our issues will feature a flashback vignette that tells us more about the past of Lone Ranger or Tonto. So we're digging into the past with each issue, but we're mainly focused on Lone Ranger's present: how he actually goes about this mission he and Tonto have set off on.

"The biggest difference between our book and Brett's is that we're focusing less on the internal struggle that defines Lone Ranger and more on how this great man-in-the-making deals with the very harsh environment that is the Wild West."

While Matthews worked with longer story arcs, Parks said that he "wanted to start the book off with some stand-alones. Our two issues are self-contained. After that, we have a three-issue story. The six issue arc concludes with a stand-alone that flows directly from those three issues.

"Taken as a whole, though, our first six issues are titled 'Hard Country,' and they definitely fit together. When I pitched the book to Dynamite, I likened Brett's 25 issue run to a grand opera, and our first six issues to a concept album. We have some individual songs, but the 'Hard Country' arc has a unifying theme."

From the 1930s through the 1960s, the Lone Ranger was almost an archetypal hero--confident, always in control, virtually unstoppable. How does Park's Lone Ranger compare to that? "How convenient—this lets me get to that theme of 'Hard Country!'" Parks said. "Our Lone Ranger is pretty much that hero. He is confident, capable, and steadfast in his beliefs. But, he is new to this hero thing. He and Tonto have decided to hit the trail, looking for wrong that need righted and people that need help. The West is, as our title claims, a hard, hard place in which to attempt such noble deeds.

"I don't know the 1870s firsthand, obviously. I *do* know they stories I've heard from my grandparents. Stories about life as children just a couple of generations after Lone Ranger's era. Even after the turn of the century, life on the prairie was damn hard. People died. They died because the land was hard, medicine was crude, and enforcement of the law was sparse. Those who survived lived with death day in and day out.

"Two men, no matter how noble or skilled they may be, can't solve these problems. Lone Ranger grew up on the hard plains of Texas, but he has not seen the kind of hardships he will see in our series. We want to tell the story of how a good man responds to seeing good people wage that battle against bleak adversity.

"Brett Matthews and company brilliantly set up Lone Ranger and Tonto to strike out into the Wild West to attempt to do some good. We're going to tell some engaging stories about the Wild West striking back."

Readers have experienced a wide range of versions of the Lone Ranger-Tonto relationship over the years, from hero-and-loyal-sidekick to virtual equals to an irreverent, sometimes confrontational partnership... where does your Lone Ranger and Tonto fall in that scale? "It's a simple partner relationship on its face, but there's a lot of depth under the surface," Parks said. "These are two men with the same goals, but from different backgrounds that have shaped two very different approaches. Tonto knows how hard the West can be; he's seen it firsthand. His whole *tribe* has seen it. Tragedy formed Lone Ranger, too, but Tonto has been facing it for much longer. He's become more pragmatic. Lone Ranger is more the idealist.

"The dynamic I've having fun with so far is how our two heroes see the 'civilized' part of the Wild West. Harvard-educated Lone Ranger is not averse to a soft bed and a warm meal under a secure roof. All those things make Tonto's skin crawl. He thinks the land was perfect in its harshness before the white men came along to civilize things."

Tonto gets all too little starring time on his own; will Parks be playing him up more prominently in this series? "Oh, yeah... definitely!" Parks said. We're starting off with stories that focus on Lone Ranger, but Tonto will be featured. In fact, I'm about to write an issue that has very little Lone Ranger. Given some time, we will get more into Tonto's full back-story. Matthews told some and hinted at more. I think I understand what he had in mind, and I'd like us to get back to that."

Does Parks intend to include any real historical events and/or Western personalities in his series, or will the Lone Ranger's saga be set in a mythic Texas West of its own? "I love doing research," Parks said. "Research shaped the entire plot of the *Death of Zorro* series, from the Native American Chumash tribe to the villainous bushwhackers out of Missouri. I think tying these stories to real people and events makes the whole experience richer.

"That said, I don't want to chain these larger-than-life characters to history so much that they lose any of their legendary stature. These are big, iconic characters. They deserve some historical leeway to be big and iconic.

"So, in general, I find a few historic nuggets to build on, and then I run with it. Our second issue takes place in the real town of Abilene, Kansas. We don't meet Abilene's famous Marshal, 'Bear River' Smith, but we reference him. The town we depict is pretty authentic for the time. We also meet a classic old gunfighter character in that issue. I created the gunfighter, but he's based on the template of real men.

"I really want to place Lone Ranger within a historical context. He becomes more heroic when set against a credibly dangerous landscape. He becomes richer when viewed in the context of real people who faced hard realities and hard choices. That grounding makes the choices Lone Ranger faces more interesting. We are telling stories about a man with clear, black and white values who is living in a world of harsh grays."

Since Parks and Pols have already produced a Lone Ranger-Zorro crossover series, what other possible heroic crossovers might be in the works? "Well, fingers crossed, the Green Hornet!" Barrucci said. "We just have to figure out how we want to do it, and we have to get the licensors to approve it!"

And with the *Lone Ranger* film back on the cinematic schedule, will Dynamite be looking at a possible film adaptation? "Not sure about the adaptation," Barrucci said. "I don't think the market warrants that—but we *will* have stories that will be during and around the movie, timing and licensor permitting!"

The Lone Ranger #1, a $3.99 comic by *Ande Parks & Esteve Pols* with cover art by *Alex Ross* and *Francesco Francavilla,* is scheduled for January 2012 release.

DC Plays By the Book

Ever since DC's New 52 launched, readers have asked *CSN,* "When do the trade paperbacks/hardcovers come out?" Now DC has answered that question, and here's the 2012 release schedule:

- ***Action Comics Volume 1 HC,*** collecting #s 1-8. (August)
- ***All-Star Western Volume 1 TP,*** collecting #s 1-6. (October)
- ***Animal Man Volume 1 TP,*** collecting #s 1-6. (May)

- ***Aquaman Volume 1 HC,*** collecting #s 1-6. (September)
- ***Batgirl Volume 1 HC,*** collecting #s 1-6. (July)
- ***Batman Volume 1 HC,*** collecting #s 1-7. (May)
- ***Batman and Robin Volume 1 HC,*** collecting #s 1-6. (July)
- ***Batman: The Dark Knight Volume 1 HC,*** collecting #s 1-6. (August)
- ***Batman: Detective Comics Volume 1 HC,*** collecting #s 1-7. (June)
- ***Batwing Volume 1 TP,*** collecting #s 1-6. (July)
- ***Batwoman Volume 1: Hydrology HC,*** collecting #s 1-5. (June)
- ***Birds of Prey Volume 1 TP,*** collecting #s 1-7. (September)
- ***Blackhawks Volume 1 TP,*** collecting #s 1-7. (November)
- ***Blue Beetle Volume 1 TP,*** collecting #s 1-7. (November)
- ***Captain Atom Volume 1 TP,*** collecting #s 1-7. (November)
- ***Catwoman Volume 1 TP,*** collecting #s 1-6. (May)
- ***DC Universe Presents Volume 1 TP,*** collecting #s 1-8. (November)
- ***Deathstroke Volume 1 TP,*** collecting #s 1-8. (August)
- ***Demon Knights Volume 1 TP,*** collecting #s 1-7. (July)
- ***Flash Volume 1 HC,*** collecting #s 1-7. (November)

WELL, SERRA, THIS TAKES CARE OF YOU AND YOUR HOODS!
STAN LEE ALEX SAVIUK 11-17
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- ***Frankenstein, Agent of SHADE Volume 1 TP,*** collecting #s 1-6. (June)
- ***The Fury of Firestorm: The Nuclear Men Volume 1 TP,*** collecting #s 1-6. (September)
- ***Green Arrow Volume 1 TP,*** collecting #s 1-6. (May)
- ***Green Lantern Volume 1: Sinestro Rebirth HC,*** collecting #s 1-7. (May)
- ***Green Lantern Corps Volume 1 HC,*** collecting #s 1-6. (September)
- ***Green Lantern: New Guardians Volume 1 HC,*** collecting #s 1-7. (October)
- ***Grifter Volume 1 TP,*** collecting #s 1-6. (July)
- ***Hawk and Dove Volume 1 TP,*** collecting #s 1-7. (August)
- ***I, Vampire Volume 1 TP,*** collecting #s 1-6. (October)
- ***Justice League Volume 1 HC,*** collecting #s 1-6. (May)
- ***Justice League Dark Volume 1: In the Dark TP,*** collecting #s 1-7. (October)
- ***Justice League International Volume 1 TP,*** collecting #s 1-6. (May)
- ***Legion Lost Volume 1 TP,*** collecting #s 1-6. (September)
- ***Legion of Super-Heroes Volume 1 TP,*** collecting #s 1-7. (June)
- ***Men of War Volume 1 TP,*** collecting #s 1-6. (July)
- ***Mister Terrific Volume 1 TP,*** collecting #s 1-6. (June)
- ***Nightwing Volume 1 TP,*** collecting #s 1-7. (October)

- ***OMAC Volume 1 TP,*** collecting #s 1-6. (August)
- ***Red Hood and the Outlaws Volume 1 TP,*** collecting #s 1-7. (November)
- ***Red Lanterns Volume 1 TP,*** collecting #s 1-7. (June)
- ***Resurrection Man Volume 1 TP,*** collecting #s 1-7. (August)
- ***Savage Hawkman Volume 1 TP,*** collecting #s 1-6. (October)
- ***Static Shock Volume 1 TP,*** collecting #s 1-6. (June)
- ***Stormwatch Volume 1 TP,*** collecting #s 1-7. (May)
- ***Suicide Squad Volume 1 TP,*** collecting #s 1-7. (July)
- ***Superboy Volume 1 TP,*** collecting #s 1-6. (August)
- ***Supergirl Volume 1: Last Daughter of Krypton TP,*** collecting #s 1-7. (October)
- ***Superman Volume 1 HC,*** collecting #s 1-6. (November)

- ***Swamp Thing Volume 1 TP,*** collecting #s 1-8. (August)
- ***Teen Titans Volume 1 TP,*** collecting #s 1-7. (September)
- ***Voodoo Volume 1 TP,*** collecting #s 1-6. (September)

Astute readers will notice that no ***Wonder Woman*** collection is on the schedule as of yet. DC assures readers that a collection *is* forthcoming, and they'll reveal more information in the very near future (and of course, once they do, you'll read about it here in *CSN*).

Coming Comics—Dynamite in February

At last, Ash returns in an ongoing ***Army of Darkness*** series—but it's most definitely *not* what fans are expecting. This time, the Deadites are facing off against a *woman* named Ash... but what relation does she have to "the Chosen One" Ashley J. Williams? The answers lie deep within the pyramids of ancient Egypt...in a parallel universe!

Everything comes to a head at once as Frenchie and the Female take on Team Titanic in ***The Boys #63*** by *Garth Ennis & Russ Braun.*

Al Ewing & Eman Casallos present an ultra-violent odyssey of sin, scandal, brutality and branding in ***The Ninjettes,*** a tale that spins out of Ewing's work on ***Jennifer Blood.***

Robert Place Napton & Jack Jadson bring together a pair of sword-and-planet heroes in ***Warriors of Mars #1.*** This limited series teams John Carter and Lt. Gullivar Jones (the hero of *Edwin Lester Arnold's* 1905 tale ***Lieutenant Gullivar Jones: His Vacation,*** aka ***Gullivar of Mars,*** the book that predated and quite possibly inspired ERB's ***A Princess of Mars***) in a grand Martian adventure.

A pair of deadly beauties embark on a timespanning adventure in ***Witchblade/ Red Sonja,*** a crossover miniseries by *Doug Wagner & Cezar Razek.* Red Sonja pursues a cannibalistic monstrosity into the heart of a dead, black mountain, while Sara Pezzini investigates the ghastly death of a Catholic Priest. How do these two adventures in two different eras interconnect? You'll find out soon enough!

Dynamite collected editions include:

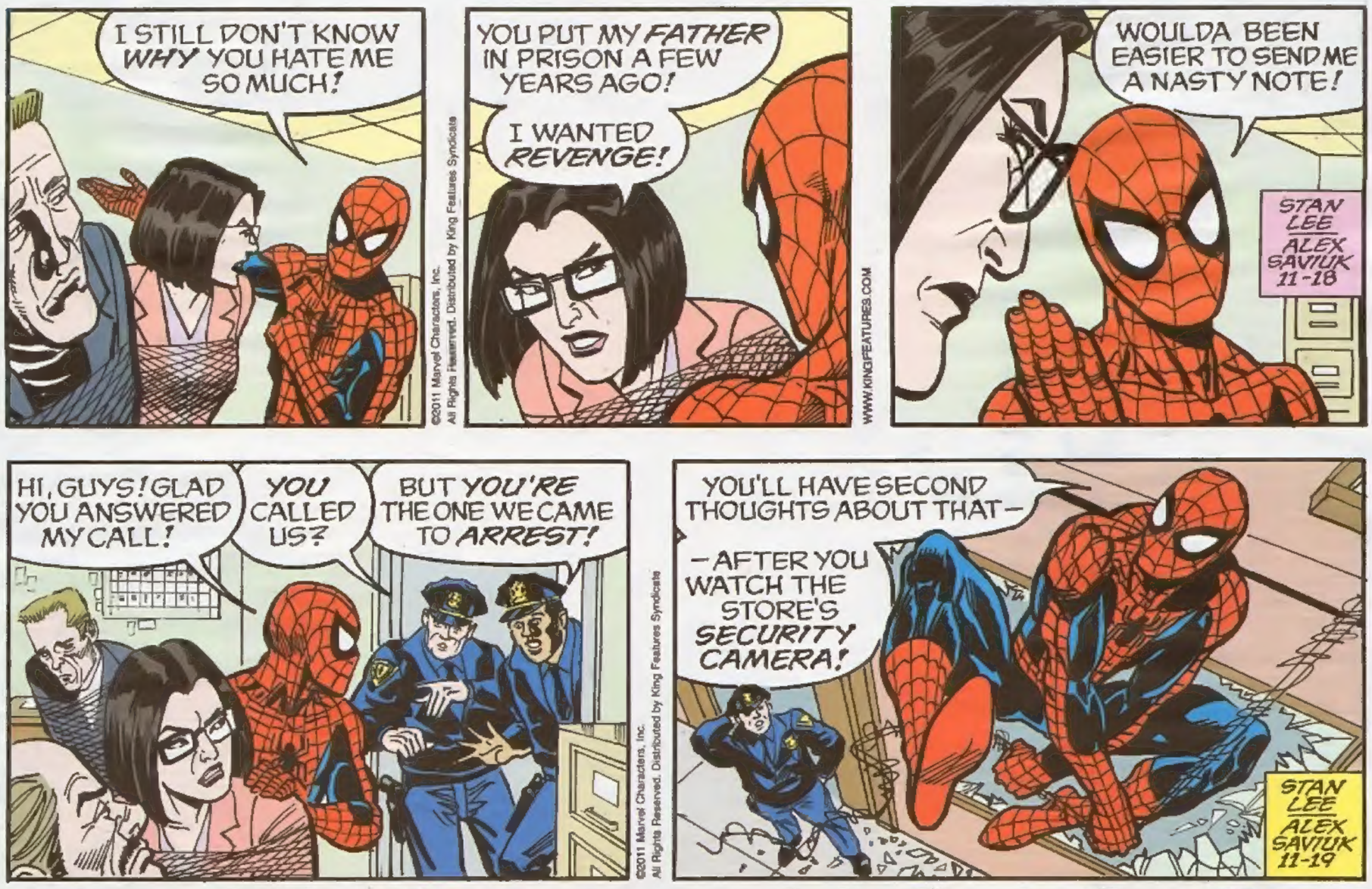
- ***Jennifer Blood Volume 1: A Woman's Work Is Never Done TP,*** collecting *Garth Ennis's* ***Jennifer Blood #s 1-6.***
- ***Terminator/Robocop: Kill Human TP,*** collecting the miniseries by *Rob Williams & PJ Holden.*
- ***Vampirella Volume 2: A Murder of Crows TP,*** collecting ***Vampirella #s 8-11.***
- ***Warlord of Mars: Dejah Thoris Volume 2—Pirate Queen of Mars TP,*** collecting ***Dejah Thoris #s 6-10.***
- ***Warlord of Mars: Fall of Barsoom TP,*** collecting the five-part miniseries.

Back to Press

- ***Bionic Man #3 2nd Printing*** (SEP118086), in stores 12/7.
- ***Dark Shadows #1 2nd Printing*** (AUG118216), in stores 12/7.

Swamp Thing #2 2nd Printing (SEP118159), featuring a recolored version of the original cover, in stores 12/7.

- ***Uncanny X-Men #1 2nd Printing*** (SEP118162), featuring a variant cover by *Carlos Pacheco,* in stores 12/21.


I STILL DON'T KNOW WHY YOU HATE ME SO MUCH!
YOU PUT MY FATHER IN PRISON A FEW YEARS AGO!
I WANTED REVENGE!
WOULDA BEEN EASIER TO SEND ME A NASTY NOTE!
STAN LEE ALEX SAVIUK 11-18
HI, GUYS! GLAD YOU ANSWERED MY CALL!
YOU CALLED US?
BUT YOU'RE THE ONE WE CAME TO ARREST!
YOU'LL HAVE SECOND THOUGHTS ABOUT THAT—
—AFTER YOU WATCH THE STORE'S SECURITY CAMERA!
STAN LEE ALEX SAVIUK 11-19
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NOVEMBER 2011

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